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THE R.C.M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R.C.M UNION



" The Letter killeth, but the Spirit giveth Life "

VOLUME XXXVI. No. 1

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THE R.C.M MAGAZINE

VOLUME XXXVI

No. 1

EDITORIAL

A R.C.M.-er once said she liked having an Editorial because she thought a Magazine without one was like a party without a hostess. Her words come back encouragingly at a time when War, Winter, and the Black-out — if one may mix metaphors — made hay of social activities. Even in the last War it was still possible to have cosy tea-parties in the Union office, when men home on leave from France or elsewhere foregathered with other Collegians and helped to hand tea, make toast, or improvise quaint poems (such as the one beginning: "I bought a dozen cherry buns, To feed my friends and not the Huns,") and Sir Hubert Parry would look in to give cheery greetings and smile that wonderfully kind smile of his upon all. Somehow the memory of those parties comes back when preparing the present Magazine, for in it meet the contributions of many friends.

There is the Director's Address to greet and inspire everyone. Mr. Ralph Nicholson and Mr. James Phillips have concocted a skit that carries on the College tradition of musical fun most gaily. Mrs. Bindon, now over eighty, whose forceful, enterprising personality is remembered by hundreds of pupils from the years when she was Lady Superintendent, contributes recollections of College in the last War. Miss Joan Chissell, a scholar of to-day, pleads for a more sympathetic hearing for contemporary music. Miss Winifred Bowden Smith, in spite of War duties, and Dr. Emily Daymond, have put together a "Royal Collegian Abroad" column that is surprisingly full, considering the War was expected to wipe it out. A glimpse of the College through Swedish eyes is provided by the extract from Herr Torell's article in "Skolmusik," which Mr. J. A. Westrup has generously translated. In the review columns Professor F. H. Shera, Mr. Hermann Grünebaum, Mr. Frank Merrick, Dr. Herbert Howells, and others, discourse on music and books. Miss Phyllis Carey Foster gives the good news that the Union hopes to hold its Annual General Meeting as usual. Lastly — and I have left it till the last because it touches upon tragedies — there is the appeal from the Hon. Norah Dawnay, Hon. Treasurer of the Loan Fund, for "donations to enable the Loan Fund to give more direct help in these difficult days."

DIRECTOR'S ADDRESS

EASTER TERM, 1940

WHEN I talked to you last, early in September, we stood, as it were, on the edge of a volcano. All the best informed people, from the Government downwards, expected that a massed air-attack on London was certain, and that a few days at most would pass before our stamina and our defences would be tried to the utmost. It was under this threat that our term began, and I should like to put on record now how readily and unselfishly our whole staff braced themselves for work, whatever the difficulties or risks might appear to be.

We began with about 200 students, which was more than I expected, and an encouraging tribute both to your characters and to our plans. Soon we had another hundred and, as you know, we managed to get two complete orchestras going, and practically every other feature of our normal life. I want to tell you in particular how generous and helpful our professors have been. They all put themselves without reserve into my hands, and enabled us to redistribute the work of the College in the most convenient and equitable way. This has meant many changes, but I think that on the whole things have gone very smoothly, and I am quite sure we had a happy and profitable term.

Nearly half of our administrative staff have already gone to the war. Manning and Showan before it began, Reardon, Wallen and Peart since. Our thoughts and hopes go with them. Their absence has thrown great responsibilities on those that remain, and I want, both for myself and for you, to thank most warmly our clerical and domestic staffs for their unflinching helpfulness in these pressing and unusual days. And I am sure I can count on the goodwill of you all in making their work as smooth and effective as is possible under the circumstances.

We have made some changes this term, partly on account of the war, partly to help our general organisation. The most obvious change is that of your time-tables. You are now asked to arrange the times of your individual lessons yourselves. I have felt for some time that we could simplify the whole time-table procedure, if you would do for yourselves some of the things the office has hitherto had to do for you. I realise that there will perhaps be questions and uncertainties until the new system has had time to work, but I rely on you to read your instructions carefully, and carry them out promptly and clearly.

And while I am on the subject of administration let me stress again the daily and hourly importance of regularity, punctuality and the habit of tidiness, both in your work and leisure. Don't leave things lying about. Shut the pianos when you have done with them. Don't open all the windows and then run away leaving the door open. Don't practise in rooms where you are asked not

to. There are a good many special practising rooms now. Don't smoke untidily, and try to keep the whole building as clean and orderly as you can.

The Donaldson Museum will be used for lectures this term, not for study. Room 46 has been furnished as a quiet room in which you can rest or work.

We shall welcome the return of one or two professors who were not here last term. Miss Susan Richmond and Miss Skeaping are also coming back, and the Dramatic Class will inaugurate its new scheme of training. Dr. Sargent is back from Australia and will take the First Orchestra again. A new event will be the series of lectures in musical instruments which Dr. Karl Geiringer is to give, using some of our most valuable old specimens as illustrations. Dr. Geiringer held what was probably the most renowned post of its kind in the world, that of Librarian and Curator of the unique treasures of the Gesellschaft der Musikfreunde in Vienna. That office has been suspended, and Dr. Geiringer can therefore give to us something of what Vienna has lost.

I am sure it will interest you to know that in spite of dislocation, high taxes and the blackout, fine efforts are being made to keep music alive, both public and private. The greatest benefactor of recent years has been the Carnegie United Kingdom Trust, which has spent and is spending many thousands of pounds in helping choral and orchestral societies to keep going. The Trust is also doing much for musical education in the counties. I am chairman of the Music Executive of this Trust, and I am proud of the connection we have thus with one of the finest benefactions of its kind in the world.

You may also have seen the other day in the papers that another large fund, the Pilgrim Trust, is to combine with the Board of Education and offer £25,000 for the encouragement of music and the arts in war-time. Here too I have been asked to advise as to how music's share in this fund can best be spent, and to correlate the aims and objects of the various schemes in connection with it. All these fine efforts are of the greatest importance to the welfare and expansion of our musical heritage, and it is very heartening to be so closely associated with them. Indeed if it were not for these munificent friends of music, and the generous private benefactions of men like Lord Palmer, Major Astor and Sir Robert Mayer, one might sometimes despair of the future.

But in the progress of any art, there is a fundamental principle that one must never lose sight of. You must produce the art before anyone can appreciate it. You must write your book before anyone can read it. You must paint your picture before anyone can be moved by it. You must perfect your playing and singing before you can ask the public to listen to you. This means that any life devoted to an art is a venture, and a venture of faith. And it is just this element of challenge, of adventure, which is at the same time both dangerous and attractive. You would be surprised how

often young strangers come to tell me that they have a safe job and a reasonable living, and they want to abandon both and become musicians. I tell them the brutal truth, that you must have outstanding talent, outstanding character, and great good fortune, to do well in a world so precarious as that of music. Most of them, to my great relief, think twice and go back to their useful, if less exciting, daily work. A few make the plunge, of these still fewer will succeed. Yet there will always be these daring spirits who are ready to forsake all and follow the fitful gleam of an artistic future. In a sense they are the salt of the earth, whether they win or lose.

These thoughts are not out of place to-day, because on the incomparably greater stage of the world's affairs thousands, millions of men and women are now making the bravest of all ventures of public faith. Many of our own boys have gone. Many will go. Most of them would have gone in any case, just as they did twenty-five years ago. They have nothing to gain. They have everything to lose. Yet it is just this certainty of loss of youth, of comfort, of a trade or profession, of home and normal ties, possibly of life itself, which can make war so tragically noble, whatever we may think of it in cold blood. It used to be said that war would stop because it does not pay. But surely that may be a complete misreading of men's minds and hearts. A war that pays is so despicable that every good mind revolts at the thought. But a war that does not, that cannot pay, a war where at best we must risk far more than we can possibly preserve, more than we can possibly replace, that is the fatality of these days. That is the tragedy. And yet it is also in itself a victory, a triumph of man's spirit over the more material aims of life.

It has been said that war will cease when you can take the glory out of it. That is possibly true. But how can you take the glory, the nobility, out of the risk, the pain, the selfless sacrifice which millions of men and women are offering to the world to-day? What of the Finns? Is there a soul among us who can resist the infection of such devotion, of such valour? And what of the dumb Russian peasant soldier who has been killed or frozen at the behest of an order or of a policy of which he knows nothing? You may say that men get the Government they deserve, that a cynical and grasping clique could not exercise such power without at least the tacit consent of the governed? But is that true? And even if it is true, does it make a simple soldier's sacrifice less tragic, less unselfish, less moving? Even if the sacrifice is in vain, or mistaken, or clearly wrong, does that resolve the tragedy, does that excuse the waste, does that relieve us of the insoluble problem of a man's readiness to stake his all, without thought of gain, for an end which he can see but dimly, if at all?

No, I believe we are as yet far from understanding the deeper springs of human motives and endeavours, and until we understand them we cannot guide them. Four months ago we were on the

edge of a volcano. Those who know best say we are still there. This may or may not be true, but what certainly seems to be true is that the struggle will not be over quickly, or without long and arduous sacrifices. There will be successes, there will be exhaustion, sooner or later there will be peace. But there will be no permanent and world wide peace until all men can find in the tasks and risks of peace a call for endurance, for hardship, for supreme adventure, such as to-day inspires their defence of their lands, their houses, their inheritance and ideals.

Meanwhile we are the fortunate ones, for we have work we love, a place to work in, a future to preserve. Our lads will endure and defend us, and the world they come back to will be the world we are making. Let us at least keep the torch alight, the fires aglow, that on their return they may yet feel that their sacrifice was not in vain, their art not a dream, their future sane and secure, so far as you and I can make it so.

THE R.C.M. UNION LOAN FUND

The Loan Fund Committee wishes very much to bring the Fund to the notice of members, and to ask their help.

We all know how hard hit musicians are in this disastrous war, and the Committee is anxious, when necessity arises, to be able to assist members who, through no fault of their own, are in distress.

The Committee proposes to use part of the existing fund for this purpose, but to make the scheme really effective the Committee needs more money at its disposal.

In 1914, a similar auxiliary fund was started, and proved to be a boon to many recipients. The Committee therefore appeals to members to make the scheme possible by sending donations, large or small, thereby showing their sympathy with fellow musicians who are going through a very difficult time and who need their help.

Donations should be sent to Hon. Norah Dawnay, 12 Cheltenham Terrace, London, S.W.3.

VIOLIN LABELLED "M. GOFFRILLER"

THE PROPERTY OF LADY JOICEY

Information is wanted in respect of this violin loaned to a student of the College through the late Miss Helen Boger, and any communication regarding this instrument will be welcomed by the Bursar of the College.

ROLL OF COLLEGIANS ON NATIONAL SERVICE

***B**ELOW is a first list of Collegians who are doing National Service of various kinds. It has been compiled from information sent in reply to the request printed in the last number of the Magazine or from particulars kindly collected by Collegians. Even now it is incomplete, for under present defence regulations no names of units can be given, nor, in spite of strenuous efforts, has it been possible to ascertain the names of all Collegians engaged in National Service. For any inadvertant omissions apologies are offered, together with a request for corrections or additions which will be incorporated in the list from time to time.*

Allenby, Miss Ruth	Hall, Leonard
Arnott, Miss A.	Harrison, Eric
Barne, Miss Betty	Hemmerde, Miss Cynthia
Barnes, Dr. A. E. F.	Hill, Ronald
Bax, Rodney	Hinchliff, Colin
Beers, Adrian	Hope Wynne, Timothy
Benhow, Edwin	Hopkinson, Geoffrey
Billman, Karl	Kerslake, Miss Margaret
Bowden Smith, Miss Mildred	Kneller, Francis G.
Bowden Smith, Miss Winifred	Knyvett, Grenville
Bridger, Donald	Koch, Waldemar
Brodie, A. Percy E.	Lyle, Miss Margaret
Bull, Robert	Mackenzie, Miss Freda
Carritt, R. Graham	Manning, Ernest (Clerical Staff)
Ching, Grenville	Malcolm, George
Clotworthy, Wilfrid	Markham, Gervase
Craster, Miss Katherine	Mason, Denis
Crowther, Miss Irene	Mason, John
Dawkes, Hubert A.	Mitchell, Sidney
Davies, Roy	Moule, Henry C. C.
del Mar, Norman R.	Nesbitt, Denis
Dernick, Henry	Onley, Ronald
Dowling, Denis	Peart, Donald
Dyson, Miss Alice	Plimmer, Miss Helena
East, Denis	Priggin, Henry
England, Richard	Reardon, George (Doorkeeper)
Fell, Sidney	Reidy, Frank
Fielden, Thomas P.	Rendall, Frank
Fleming, Robert	Rigg, Miss Ursula
Forwood, Reginald	Roskelly, William
Foster Clark, Hubert	Shine, Miss Elizabeth
Gibbons, Anthony	Showan, Percy (Clerical Staff)
Gibbs, Armstrong	Sloane, Miss Marguerite
Gotch, Miss Veronica	Smith-Miller, Miss Janet

Stansfeld Prior, Mrs.
Sterndale Bennett, Robert
Sutcliffe, Sidney
Trimble, Miss Joan
Trimble, Miss Valerie

Van Zyl, John
Wallen, Jack (Clerical Staff)
Ward, Paul
Whinyates, Miss Seymour
Woodage, L.

THE R.C.M. UNION

There is little to record about the Union for the past term, which began under the dark shadow of war. Many were the wonderings whether the R.C.M. could open its doors under such circumstances, but open it did, and for this we owe a debt of gratitude to the Director for deciding to carry on as much as possible of the usual life of the College.

For the duration of the war everything must of necessity be curtailed, but the Union Office has been open twice a week (Tuesday and Wednesday afternoons) in the hope of keeping in touch with our members. It has already been mentioned in the Magazine that we want to know what members are doing under war conditions, but may I say again how much we should welcome all such information as *may* be given, since the Union desires more than ever to serve as a link between members at home and those on service of one kind or another.

We hope that it will be possible to hold the Annual General Meeting in March but details are not yet fixed.

PHYLLIS CAREY FOSTER,
Hon. Secretary.

SOME RECOLLECTIONS OF 1914 AND COLLEGE IN THE LAST WAR

Extracts from Mrs. Bindon's "Reminiscences."

THE RUSSIAN OPERA.

IN May, 1914, Chaliapine was singing in the now historic season of Russian Opera. One day a telephone message came through from Sir Joseph Beecham's business manager, asking if I could get together some parties of musical people for the performance that night as the attendance on the previous evening had been so sparse. Free seats were, of course offered. The notice was too short to get people to come on that night, but I said I would go myself and then see what could be done for future performances. The Opera to be given was "Boris Goudonov," with Chaliapine in the name part. The great artist so impressed me that at the end of the second act I rushed to the box office and told them to reserve £20 worth of tickets for me, and I would call and pay next day. This I did, and brought

away my tickets covering several days for the various operas . . . Needless to say, my tickets went like hot cakes !

CONCERT IN TRAFALGAR SQUARE IN WAR TIME.

On one occasion during the War I was rung up by the Hon. Secretary of the Women's Central War Savings Committee and asked if I could help to organise some open-air concerts to aid in floating the War Bond Certificates which needed some advertising and pushing. A platform had been erected in Trafalgar Square just under Nelson's Column, next to the booth where the War Bonds were being sold, and music of a patriotic character was being used as an attraction. I was given but two days to get my band of musicians ready. However, with such willing artists as the College students, our concert party did very well, and within a short time attracted such crowds that business was soon quite satisfactory in the tiny War Bonds office. At the end of the concert the Mayor of Westminster climbed up the steep little stairway that led to the platform to thank us for our help and to ask that the concert might be repeated. Nothing loth, we acceded, and met with equal success. On the evening of the second concert Sir Robert Kindersley, one of the directors of the Bank of England, mounted the platform to thank us, and we received a warm and appreciative letter of thanks from the Hon. Secretary of the Committee.

DIFFICULTIES IN CATERING DURING THE WAR.

For me, no less than at G.H.Q., was strategy a necessity in obtaining such commodities as potatoes, meat, cheese, and butter in sufficient quantities. . . . I had to use my wits, and this brought about some amusing situations. . . . A time came when meat could only be bought with coupons, and I exhausted the cook's ingenuity in evolving cutlets, steaks, etc., from vegetables, nuts and cereals. I haunted the markets of Soho, and other obscure parts of London. One day I came across a shop in Berwick Market where whole sides of good quality Argentine beef were displayed and to my joy the butcher told me he was entitled to sell it (without coupons) if it remained unsold after two days. The price was 2s. 4d. a pound as against 1s. 2d. a pound charged for meat bought by coupon. I hailed a taxi and carried off my 30 lbs. of beef triumphantly to the College and fed some of my family well, for that day at least. The beef was tender and of better quality than we had enjoyed for a long time. After this I returned frequently to my Soho butcher and repeated my purchases, and so was able to give a good meat luncheon to all my hungry folk in turn. One day, a professor came to my room and asked me where I got my meat. "For," he said, "my wife has all my meat coupons, but she can't give me such good dinners as you do." But I couldn't, of course, divulge my secret.

**"FROM BAR TO BAR
OR
THE GUEST CONDUCTOR OVERCOMES THE
LANGUAGE DIFFICULTY "**

To be read Allegro ViVichy.

(Take a strong breath and read with a foreign accent.)

"GOOT MORNING, Lady and Gentlemens. It vill be a great plaisure for me to be now 'ere again wiz you all vonce more for ze first time, and I look forwards to som fine playings togezzer. I hope zis vill not be ze larst time zat I com, but if **Vine List** you vill not see me some more for ze time coming, so ve mosst make ze better of ze time ve now 'ave. Let us make a commencement.

"Now **Liqueur**, Gentlemens, in ze Overture to Mozart's Opera '**Ginger Viney**,' in ze first and saird **bars** accentuate ze second note; and zen I make a **malto largemente** into ze **Grave**. At ze end of ze bar before letter D zere had **bitter beer** slight "hold", vich vill give you time to turn over; but Gentlemens, **plees**, zis is a 'G.P.,' **Sauterne** quickly. Ze rhythm mosst never **flagon** returning to tempo **vins—ordinaire** tempo plees. I do not vant ze rhythms to becom too chopped up and square. We mosst avoid **dropping into bars**.

"Let us now play straight through ze Overture.

"Ze onsomble—cet ees never goot. Zis **cider** nearly always behind ze beat. **Hock** can you play togezzer if you do not votch? Vot you say? You cannot see my beat! **Vine** not? **Vodkan't** you see?—Is it not **Claret** letter B?

"Vell your playing, Monsieurs, is so **Vichy** voshy. I mosst haf a **stout** tone and not so much **portamento**. Give me, too, a stronger **Martellato**. Gentlemen of ze second fiolins, ze dotted crotchet eight bars after letter 'J'ai'. . . . how do you say? Ah! sank you, yes, 'G.' **St. Julien** on zis note, put an accent on it.

"Vonce more from ze beginning. No, letter **Ale** do

"I find now som improvement. Ve are getting used to ourselves. May I say your playing is a **Tonic** solfa. But you must keep it **sparkling**. Letter M is now correct—ve **Muscatel** right, too. And at letter P, a little more Double **Bass** and **Cointreau** Bassoon. Sank you **Vermouth**.

"Now plees, turn to my Tone Poem vich you vill find in ze manuscripts. Ve vill just sight-see it through.

"I like it. It ees goot! In zis **Chiantic** ze changes of 'armony. In ze drum, you hav **Vat 69**, **rum**, tum, tun—I vant three **very dry Schnapps**. Not just tap, tap, tap. I sink ze

drum may be a little **tight**, yes—no? And you **Madeira** bad mistake again in counting your bars. Have I to tell you **St. Emilion** times!

"And may I suggest zat you make it sing in ze vind like **Advocatlist**; and, plees, no **vines from ze vood vinds**. You mosst not **Champagne**! I sink you take advintage of me!

"Gentlemen, plees! No spoke! I do not like ze conversations. **Châteaup**! Do not beat time wiz **Lafitte** eizer!

"May I suggest to som of ze violas zat you grip your instruments against your neck so tightly, you vill get a **pink gin & It** vill look bad. And all your *pizzicatti*—play wiz ze meat not ze **Beaune**.

"Now vonce more. We vill ron through som of ze dark passages . . .

"Nein! Nein! Nein! Plees, in ze 'orns, vot notes haf you at figure 72? I do not vant 'La, Ti, Doh'—**A Montillado**. And may I ask ze percussion—haf you no triangle? . . . **Zeltinger** bell."

"And your intonation is so bad, Gentlemens! Excuse, but **whiskey** are you playing in?

"Ah! Goot morning! Ze saird trompet arrives. We haf now no **Absinthees**. But I haf **Bergundy Syphony**, I take nex ze **Sherry-zard**, **Soda 'Vater Music'** shall haf to vait to ze end. Attention! plees . . .

"And now, plees, I haf to geeve out some **dregs**—er, drechshuns for ven vø meet some more times. Ze next re'earsal takes place at ze Studios, **Niersteiner** Hall. You know? And as zis is a public re'earsal, you mosst dress smartly and not **Chablis**. Vell, Gentlemens, my friends, I sink zat is **teetotal**.

"Auf wiedersehn! Good pie! Good luck! . . . Vot you vish? Ah! Mr. Treasurer, zay say zay vant zair monney. **Vins du Pays** zem?"

A Glassary may be obtained from:—

Messrs. Fuller, Hick & Decanter,
Whine Merchants,
Lower Tite Street,
Cork.

(Just past the bottleneck, i.e. "just pass the bottle, Nick.")

JAMES PHILLIPS
RALPH NICHOLSON

THE WELL-TEMPERED EAR

By JOAN O. CHISSELL

"**E**NOUGH, no more ; 'tis not so sweet now as it was before," said Shakespeare through the mouth of Orsino in the early seventeenth century. The worthy duke was listening to music which presumably was growing less pleasant, and so being a very usual sort of man he decided not to listen any more.

And to-day, in the year nineteen hundred and forty, our new music is still becoming less sweet—if by "sweet" we mean what is otherwise termed "euphonius." And still to-day we make precisely the same mistake as Orsino by immediately declaring "Enough, no more." We blame the composer when the fault is largely ours. How can we criticise justly if we conscientiously abstain from listening, and why do we expect this new music to yield up all its secrets at first hearing? The human being is a lazy creature, preferring to revel in the delights of the senses rather than to analyse the stimulus. And since modern music requires not hearing but listening, or rather the conscious intermediation of the mind, it cannot at first be as easy to follow as the classics, wherein familiarity has bred a now spontaneous understanding. We have to learn Norwegian before fully enjoying Asbjørnsen. At first a mental translation is necessary, but gradually the language becomes as natural as our own, and beneath an extrinsic difference we discover the underlying emotions to be the same as our own. The desire for expression remains unchanged throughout all ages, it is only the mode which varies according to its time—just as pantaloons and cross garters have given way to grey flannels. It is not mere fashion, but rather the subconscious influence of environment and period, and to answer why the pleasing diatonic harmony of Bach and Beethoven does not suffice to-day, one asks "Is this restless, mechanical age akin to the grace and dignity of the minuet or the colourful splendour of the nineteenth century?" Life, art, in fact everything, is an incessant on-flowing stream, and King Canute proved the folly of fighting the tide. We as a race have an exaggerated respect for convention and an instinctive distrust of anything new, but it would be well to remember that tradition is the result of experiment—revolutionary ideas being seasoned by time to form accepted principles of a later generation. Monteverde's dominant seventh was considered impossibly dissonant by his contemporaries: let us beware of too quickly condemning the non-academic things of to-day. We may not love them ; we may not love rice pudding—but personal preference is not criticism. Rice pudding still remains an excellent dish.

The desire to break away from the excessive romanticism of the nineteenth century has led to some startling developments in the last thirty years, developments which have somewhat overshadowed the gradual system of evolution with its steadily increasing number

of accented passing notes and other well behaved innovations. And the sternest reactionaries have been individuals who have devised new theories, some technical, some psychological, in their desire to clear the air. This is not the place for detailed analyses, yet a few demand at least passing consideration. First Debussy with his impressionism. Sounds are created purely for their own sake—impersonal, sensuous, and as far removed from the soul (in its real sense) as a shadow from its base. Schönberg with his atonality is yet sterner; even sound *per se* is not considered. He renounces all the tonal functions of the normal scale, invents a "row" wherein twelve notes are equally important and makes them behave like storm troopers. In fact simultaneous organization and disorganization. Hindemith demands that the physical acoustical laws should govern harmonic relationships, and chooses his chords after mathematical calculations determining the relative strength of their subtracted overtones and the relationship of the result to the original fundamental. The semitone has been split into microtones by Aloys Haba. Stravinsky has so revolutionized rhythm that it need no longer conform to regularly recurring accents. Milhaud and Satie have taken to parody and satire by introducing typewriters and other mechanical devices into their scores. Many other composers have exploited the characteristics of their countries so that music comes forth labelled "made in so and so."

Yes, something is coming from it all, but what? Will art become mere hedonism, sensuous rather than aesthetically emotional? Will the average human being come to perceive complete disorganization in sensible terms and find satisfaction in the restricted emotional range of atonality? Will the ear revert to the acute sensitivity of the ancient Greeks? Will over-sophistication result in disillusioned cynicism? Will the exotic cease to pall? Or will each of these specialized technical advancements, by a process of meeting and fusion, contribute to a whole? Undoubtedly this last; it is in fact already happening. Berg, Sibelius and Vaughan Williams are examples of composers who have shaken off their heavy cloaks, and thus freed, have translated individual impulse into universal experience. They have made enormous technical advancements, but in so doing have avoided that fatal error of mistaking the means for the end, and in a world of experiment and instability have discovered those certain fundamental truths which form the backbone of all the greatest art. Yet even they lack *universal* sympathy. Proximity has blurred the vision of the great majority who can only see easily the charlatans in that mass movement constituting progress.

Just as the ideals of social revolutionists have been ruined by the people merely lusting for the smell of blood, so there is music to-day which reminds one of the laconic parody:

"The cow said 'I die', and the goose asked 'Why'?
And the dog said nothing, but searched for fleas."

The listener's task is to differentiate between sincerity and mere iconoclasm, and in so doing to prevent the sincere contemporary composer from gaining appreciation only when securely nailed in his coffin. The rôle of a prophet is a noble one—yet how much better if he could speak to his fellow-men as well as to an unknown posterity. And only *we* can make this possible, *his* language is inevitable. "Lorsqu'une œuvre semble en avance sur son époque, c'est simplement que son époque est en retard sur elle" very truly wrote Jean Cocteau.

It is a difficult world that we live in, musically as well as otherwise. In totalitarian countries modernism is considered decadent, in socialistic countries formalistic, and in the democracies largely taboo owing to the box office. Yet if we continue to ignore it, music as an art will just wallow and stagnate in a muddy pool of exhausted possibilities. Rather, let us clear the channel and let it flow with the tide. What happens beyond the horizon it is not our privilege to see.

THE ROYAL COLLEGIAN ABROAD

The degree of Doctor of Music (Lambeth) has been conferred on Mr. Reginald Jacques in recognition of his general services to music.

Mr. Campbell McInnes has been made a Knight Commander of the Crown of Italy for his contribution to music and art in England and Canada.

Dr. T. Tertius Noble, in the *Musical Times* for October, relates the interesting story of the foundation and development of St. Thomas's Choir School in New York. Dr. Noble has been organist and choirmaster of the Church since 1913.

A prize, to be called the F. J. Read Prize, has been bequeathed by Mrs. Read to be awarded annually, under certain conditions, to a candidate gaining the F.R.C.O. The Prize will be awarded for the first time in January 1940.

Mr. Aylmer Buesst has been appointed conductor of the Scottish Orchestra in place of Georg Szell.

The Rev. Noel E. Hope has been made Rural Dean of Northleach Deanery.

LONDON CONCERTS

The Promenade Concerts began at Queen's Hall on August 12 and came to an abrupt conclusion on Friday, September 1, two days before War was declared. Works by Old Collegians included the March "Things to come," and a piano concerto (first performance in England) by Arthur Bliss; English Rhapsody "A Shropshire Lad" by Butterworth; Holst's concerto for two violins and orchestra, his arrangement of Purcell's Suite No. 2 "The Gordian Knot untied," and his Ballet Music from "The Perfect Fool"; Two Songs with string orchestra (a) "Marine" (b) "Being Beauteous" (Illuminations) by Benjamin Britten; Concertino Pastorale for strings by Ireland (first performance in London); oboe concerto by Rutland Boughton played by Mr. Léon Goossens, also two songs from Boughton's "The Immortal Hour," "Song of Creation" and "Faery Song" sung by Mr. Trefor Jones; Sym-

phony in F minor, Concerto Academico in D minor for viola and strings, and piano concerto in C by Vaughan Williams, the concerto being played by Mr. Cyril Smith; "Mariana" for mezzo-soprano and orchestra by Patrick Hadley; and "A Dance Poem" by Frank Bridge conducted by the composer. Among those who took part in the concerts were: Mr. James Ching, Miss Thelma Reiss, Mr. Albert Sammons, Mr. Bernard Shore and Miss Marie Wilson.

The Royal Philharmonic Society has given a series of concerts on Sundays at Sadler's Wells. At the concert on December 3 Sir Adrian Boult conducted and Mr. Cyril Smith played Tchaikowsky's concerto in B flat minor. At the Chamber Concerts on November 19 and 26 the Menges Sextet and Menges Quartet were the performers.

London Philharmonic Orchestra. Mr. Sydney Beer conducted some of the concerts organised at Queen's Hall by Sir Thomas Beecham during the autumn, and also at Lunch Hour Concerts held at the Central Hall, Westminster.

Cortauld-Sargent. On October 21 Sir Adrian Boult conducted the London Philharmonic Orchestra; on November 11 Mr. Léon Goossens took part in a performance of a Bach Cantata and on December 9 Dr. Malcolm Sargent was the conductor.

"Drop in and Sing" movement. Dr. Harold Darke, soon after the outbreak of War, founded the "Drop in and sing" movement which, under his conductorship, has been so successful. The informal rehearsals are held at the Queen Mary Hall on Saturday afternoons from 2.30 to 4, and singers are free to "drop in and sing" at will. They are only asked to contribute 6d. towards the expenses of the Hall and to supply their own music. Rehearsals began on October 28 with a choir which, numbering 170, grew to about 300 voices. As a result, a performance of Handel's "Messiah" was given at Queen's Hall on December 16 in conjunction with the London Symphony Orchestra. The work to be put in rehearsal early in the New Year is Bach's B minor Mass.

At the Everyman's Concerts at the Rudolf Steiner Hall the following Old Collegians have appeared: Miss Flora Nielsen (October 11, 18), Mr. John McKenna (October 18), Mr. Parry Jones (November 15), Miss Kathleen Long (November 22). At the concert on October 28 the programme included a Trio by Ireland, and on November 29 Britten's Simple Symphony was played.

The Brook Green Musical Society is giving a series of concerts at 21, Holland Park. The following Collegians are taking part on various dates: Miss Kathleen Cooper, Miss Phyllis Norbrook, Miss Margaret Bissett, Mr. Harry Stubbs, Miss Cicely Arnold and Mr. Eric Johnson.

The London String Orchestra (Leader: Mr. Samuel Kutcher) on October 28 played Ireland's Concertino Pastorale at Aeolian Hall.

National Gallery Concerts. These concerts were organised by Miss Myra Hess almost immediately after the outbreak of War. Among the artists taking part have been: Mr. Tudor Davies, Mr. Lance Dossor, Mr. Keith Falkner, Mr. Howard Ferguson, Mr. John Francis, Miss Olga Haley, the Misses Beatrice and Margaret Harrison, the Kamaran Trio (Miss Kathleen Markwell, pianist), Miss Irene Kohler, Miss Kathleen Long, the Menges String Quartet, Mr. William Murdoch, Miss Thelma Reiss, Mr. Cedric Sharpe and Mr. Gordon Walker. Among the works performed were "On Wenlock Edge" by Vaughan Williams, Rhapsody for violoncello by Goossens, and sonata for viola by Ireland. The series has met with such a response from the public that it may well become a permanent institution. The proceeds go to the Musicians Benevolent Fund.

The Incorporated Society of Musicians has organized concerts at the Lyric Theatre, Hammersmith and the Mercury Theatre, Notting Hill Gate. At the former place on November 9 the artists were Mr. Stanley Bate and Mr. Robert Easton with the Women's String Orchestra. On November 26 Mr. Parry Jones sang and the Grinke Trio (Mr. Kendall Taylor, pianist)

played. Duplicate concerts at 3 and 6.30 p.m. have been given at the Mercury Theatre on Sundays. On November 12 Miss Kathleen Long was the pianist and on the 19th Mr. Cyril Smith.

The South London Orchestra, conducted by Mr. Michael Tippett, gave a concert at Morley College on December 10. The programme included Mr. Tippett's Fantasy Sonata for piano, played by himself.

Midday recitals have taken place at St. Michael's, Cornhill. Dr. Darke has given organ recitals and other soloists were Miss Gladys Corlett ('cello), Miss Gladys Ripley (contralto) and Miss Ruth Pearl (violin).

The Lay Vicars of Westminster Abbey have organised both sacred and secular concerts. At the former, which took place in the Abbey, the organist on November 2 was Dr. O. H. Peasgood, on November 9 Dr. E. Bullock, and on November 16 Dr. Thalben Ball. Miss Kathleen Long played at a Deanery Concert on November 21.

Weekly concerts began at St. Margaret's, Westminster, on November 17, with Mr. Stanley Roper at the organ.

Dr. Lloyd Webber gave an organ recital at All Saints', Margaret Street, on November 3 and started a series of recitals on Friday, November 17.

OPERA AND BALLET.

At Sadler's Wells "Figaro," in Mr. Clive Carey's production, was performed on October 14 with Miss Ruth Naylor as Susanna, Mr. Morgan Jones as Don Curzio. "La Bohème" was given on November 4, with Mr. Tudor Davies as Rodolfo.

Mr. Angus Morrison has been the pianist for the Ballet Rambert at the Mercury Theatre from November 6.

B.B.C.

Miss Audrey Piggott played the solo in Pizzetti's 'cello concerto (first performance in England) on August 15 in the National programme.

The first performance in England of Five Variants on the Folk-tune "Dives and Lazarus," by Vaughan Williams, was given at the B.B.C. Symphony Concert conducted by Sir Adrian Boult at Colston Hall, Bristol, on November 1. At the concert on November 22 he conducted Ireland's Concertino Pastorale for String Orchestra.

E. J. Moeran's Choral Suite "Phyllida and Corydon" was played on November 6. This was also a first performance.

RECITALS.

On October 5 a concert was given by the Society of Women Musicians in which Miss Fredericka Hartnell and Miss Eileen Ralph took part.

At the recital given by Mr. Murdoch and Mr. Lionel Tertis on November 4 the sonata in A minor for viola and piano by Ireland was played.

Sonata No. 2 for violin and piano by Rubbra was played at a recital given by Mr. Albert Sammons with Mr. Geoffrey Tankard at Æolian Hall on November 25.

The Kamaran Trio (piano, Miss Kathleen Markwell) gave a recital at a concert of the Society of Women Musicians on November 18.

Miss de Rusette informs us that, under the chairmanship of Sir Percy Buck, a meeting and concert of the Percussion Band Association will take place at the Guildhall on February 10, at 2 p.m.

PROVINCES.

BELFAST. Frank Bridge's Fantasy Trio in C minor was played at the first of the mid-day concerts early in November.

BERKHAMSTED. Miss Evelyn Martin Jackson gave a recital of English, French and German songs at Berkhamsted School, on July 7, 1939, in aid of the Mid and West Herts Musical Festival Funds. She also sang English and German Folksongs at the Tallow Chandlers' Banquet on May 4, 1939, in the presence of the Lord Mayor.

BIDDENHAM (BEDS.). A choral festival was held on July 28 in which four Church Choirs took part. The music included Stanford's "O for a closer

walk," Walford Davies's "Psalm of Thanksgiving," and Charles Wood's "O Thou the Central Orb."

BIRMINGHAM. The City of Birmingham (Emergency) Orchestra played Vaughan Williams's "London" Symphony on November 25. Professor Hely-Hutchinson gave a Beethoven Sonata recital for the University Musical Society.

BOURNEMOUTH. Soloists at the Symphony Concerts have included Miss Myra Hess, who on October 5 played Beethoven's piano concerto in G, and Mr. Gordon Bryan, who on November 9 gave the first performance in England of Palmgren's "April" piano concerto and, in addition, the first concert performance of his own piano concerto No. 2 (the "Irish").

BRISTOL. The Leighton String Quartet played at the University Chamber Concert on November 18.

CHICHESTER. Three Chamber Music Recitals have been given in the Cathedral under the auspices of the London Mozart Concerts. At the one on November 9 the Menges Quartet played. One of the items was Vaughan Williams's "On Wenlock Edge."

COLCHESTER. The British String Quartet gave a concert on November 3.

CROMER. Miss Joan Chissell and Miss Marjorie Bruce gave a piano and violoncello recital on August 17. One of the 'cello solos was Somervell's "What you will."

DENBIGH. In the National Eisteddfod (August 7 to 12) the tests included Parry's "Descend, ye Nine." Mr. Purcell Jones ('cello) was a soloist at one of the concerts.

LEAMINGTON. At the dedication of the organ in Holy Trinity Church Choral Preludes by Vaughan Williams and Darke, and 3rd Rhapsody by Howells were played.

LEEDS. Farrar's "Three Pastoral Impressions" were played at a concert of the Leeds Symphony Society.

MANCHESTER. Mr. Cyril Smith played Rachmaninov's piano concerto in C minor at a Hallé concert on November 29.

NORWICH. On November 23 the Norwich Chamber Orchestra gave a programme which included works by Gordon Jacob and Armstrong Gibbs.

NOTTINGHAM. At the congress of the Incorporated Association of Organists (August 21 to 25) Sir Edward Bairstow gave the Presidential Address and Sir Sydney Nicholson spoke on "Choirs and Places where they sing."

SHERBORNE. The choirs of Salisbury, Wells and Exeter Cathedrals held a Festival in Sherborne Abbey in July. The Conductor was Sir Walter Alcock, and Miss Kathleen Long was the soloist in a Mozart concerto at one of the concerts.

WINDSOR. On December 16 portions of Handel's "Messiah" were sung in St. George's Chapel under the conductorship of Dr. William H. Harris. It was an invitation performance of novel kind. Rehearsals being impossible under war conditions, Dr. Harris gave an open invitation to people who had sung in "Messiah" before to take part now in an unrehearsed performance. The response was amazing. Over 350 singers came, many of them from great distances, and formed a choir particularly strong in tenors.

WITHYHAM. Mr. Ralph Nicholson (who for two years conducted the Withyham Choral Society) and Mr. James Phillips, together with musicians living in the district, formed a carolling party and went round at Christmas singing carols with the object of raising money for the Polish Relief Fund and the Finnish Fund. They collected the very satisfactory sum of £105.

ABROAD.

AMERICA.

The first performance in America of Holst's "Savitri" was given at Cincinnati Conservatory.

The first performance of Arthur Bliss's piano concerto conducted by Sir Adrian Boult was given at the World Fair, New York.

AUSTRALIA.

Mr. Frederick Nott, Mus.Bac., gave an organ recital in Melbourne on September 18. His programme included Parry's Chorale Prelude "Old 104th."

SOUTH AFRICA.

A concert was given by the Misses G. and M. Hobday at Bloemfontein on September 6, at which one of the guests of honour was Mr. Keith Falkner.

Mr. Keith Falkner gave a tour of broadcast performances during October.

ITALY.

During the Sagra Musicale held at Perugia in September one of the works performed was Vaughan Williams's "Job."

PALESTINE.

Mr. Crawford McNair conducted the inaugural concerts of the Palestine Orchestra in Jerusalem, Haifa and Tel Aviv, in October and November, 1939. One of the items of the programme was the Fantasia on "Green-sleeves" by Vaughan Williams.

LUCERNE.

The International Music Festival of Lucerne took place in August. Sir Adrian Boult conducted the third concert and included in his programme Vaughan Williams's "Tallis" Fantasia for strings. The special orchestra, got together for the Festival, contained among the wind players Mr. Reginald Kell (clarinet).

GRAMOPHONE RECORDS.

DECCA. Vaughan Williams: Violin Concerto, X248, 249; Frank Bridge: Suite for String Orchestra, X250, 251, 252; Benjamin Britten: Simple Symphony, X245, 246, 247; John Ireland: Piano Trio, No. 3 in E, X242, 243, 244; Herbert Howells: Elegy for viola, string quartet and string orchestra, M484, 485.

BIRTH.

JEANS. On December 31, 1939, at Cleveland Lodge, Dorking, to Sir James and Lady Jeans, a son.

MARRIAGES.

HUTCHISON - VINCENT. On September 19 at Edgbaston Old Church, David Cyril Hutchison, elder son of the late Rev. David and Mrs. Hutchison to Muriel, second daughter of Sir Harry and Lady Vincent of Edgbaston.

JOEL - PULVERMACHER. On November 11 at Capetown, South Africa, Aubrey, son of the late Mr. and Mrs. David Joel of Johannesburg, to Barbara Allison, second daughter of Mr. and Mrs. Oscar Pulvermacher, of 24 South Square, N.W.11.

CLEGG - HARMSWORTH. On November 22 at Dar-es-Salaam, Colin Graham youngest son of Captain and Mrs. Glegg of Cheam, to Evelyn Grace, elder daughter of Mr. and Mrs. Harmsworth of Sutton. Present address: Lubaga Farm, P.O. Shinyanga, Tanganyika, East Africa.

DEATHS.

LYTTTELTON. We record with great regret the death of the Hon. Robert H. Lyttelton, F.R.C.M., on November 7, 1939. He was for many years a member of the Council of the Royal College of Music.

DORINI. Madame Lilian Dorini, who for many years was Miss Anna Williams's accompanist at College, and later was music mistress at Girls' High School, Rugby, died recently.

REVIEWS

MUSIC

QUO VADIS. By George Dyson. A cycle of poems for S.C.T.B. Soli, Chorus and Orchestra. Part I (Nos. 1-5). Novello. 4s. 6d.

The title is actually a question, though the mark of interrogation is nowhere printed; and it may not be amiss to recall its origin. S. Peter, threatened with martyrdom, was fleeing from Rome. Outside the city he was met by the Saviour. "Quo vadis, Domine?" ("Whither goest thou, Lord?"), he asked. "I go to Rome," was the reply, "to be crucified in thy place." Part I contains no allusion to the legend, and the title is apparently used quite generally, perhaps as an invitation to the human soul to reflect upon its destiny.

The text is an anthology (and a choice one) of spiritual poetry ranging in date from *Vexilla Regis* and the Sarum Psalter to Isaac Williams, John Keble, and Wordsworth. The first of the five numbers is a setting of famous lines from Wordsworth's *Intimations of immortality* ("Trailing clouds of glory do we come from God, who is our home."). In the second the key-phrase is Campian's "From heavenly thoughts all true delight doth spring"; it concludes with "God be in my head." No. 3 contemplates "Highest heaven's resplendent hierarchies." No. 4 invokes the comfort of the Spirit in the night-watches, and looks for the rising of the Sun of Righteousness. No. 5 brings the light of day with the limpid freshness of Keble's "New every morning."

The texts have been chosen and arranged with considerable freedom, as is pointed out in the excellent account (by "McN.") given in the *Musical Times* of May, 1939. But the train of thought is consistent, and tribute is due to the skill and taste which have gone to the making of the "book."

The music is as apt and accomplished as one would expect. There are felicities in every number. If any are to be singled out, I would choose "See I through the heavenly arch" for its splendid build-up; "Night hath no wings" for its appealing tenderness; and the setting of the Keble hymns for its alliance of breadth and simplicity — a simplicity, however, which conceals a great deal of harmonic subtlety.

The work was written for the Three Choirs' Festival at Hereford, due in September last. Consequently its first performance is still to come, but it should not be long before it is heard as often as war conditions allow. Any competent chorus will revel in these grateful settings of fine poetry; and the enthusiasm will be the warmer for the high place that the many familiar passages hold in the affections of those who will sing them. Not all composers of choral works trouble to write music which is enjoyable to rehearse. Of such music *Quo vadis* is an outstanding example. In normal times its success should be as ample as that of *The Canterbury Pilgrims*.

F.H.S.

"THE WINDSOR DANCES," FOR PIANOFORTE DUET. By William H. Harris, dedicated by gracious permission to their Royal Highnesses the Princess Elizabeth and the Princess Margaret. Novello & Co., Ltd. 3s. 6d.

Teachers who are on the look-out for simple and pleasing novelties in the duet line might well cast their eyes over the "Windsor Dances," though as these are printed in the familiar manner of one page, one player, instead of in score, it would be less of a feat to try them over with a friend. Whichever path is pursued, however, it will be found that the three pieces have the practical advantage of being easy (both to learn and to execute) for both players, while giving each of the four hands something to do. The first two, "Castle Walls," and "Down by the River," are of the dainty, eighteenth-century type, though perhaps a little too similar to each other from a rhythmic point of view with their tripping *staccato* crotchets. The third, "At

a Canter," has the additional merit that it unmistakably exemplifies the title, such aptness being not only a source of pleasure to children, but stimulating to their intelligence and imagination. F.M.

"DIVERSIONS" FOR PIANOFORTE SOLO (Five pieces). By Robin Milford. Oxford University Press, Humphrey Milford. 3s. 6d.

These pieces are really difficult to play, requiring considerable technical skill and a wide range of temperamental adaptability. They will probably appeal most strongly to those music-lovers to whom inconsequence (a tendency of various present-day composers) is an attraction. Robin Milford's cultivation of this quality (it seems essentially deliberate) embraces both mood and style and is a feature of all the five pieces with one exception (No. 4). For example, No. 5 starts with an appealingly simple treatment of the French folk-song "Do, do, l'enfant do," but contains several terrific *ff* stretches (sometimes marked *fff* or *ffff*), a good deal of impassioned emotionalism and two long pauses (each of which sounds as if it is probably the end of the piece) — the simple mood of the opening recurring from time to time and all these forcible contrasts being the result of waywardness rather than of organic growth. Perhaps these comments contain more assertion than proof, but their object is to try and give some hint of the character of the music in question and to invite the reader to test them by personal investigation. F.M.

FOUR HARDY SONGS FOR VOICE AND PIANO. The words by Thomas Hardy. The music by Robin Milford, Op. 48. Oxford University Press. 3s.

For this set Mr. Milford has chosen "To Sincerity," "The Colour," "If it's ever Spring again," and "Tolerance." Of these, the third offers an escape from the brooding and darkening colours which mark "To Sincerity" and "Tolerance" strongly enough, and touch the last stanza of "The Colour."

Four or five contemporary English composers have set Hardy's verse. It is true of all the settings that the poet has schooled the composers to a severe discipline, forbidding easy lilt, glib expression, and worn harmonic formulae. Hardy's is still too hard a way for the mere skilled technician. The questioning poet asks more for depth of feeling than for mere dexterity. Mr. Milford gives it in the first and last of these songs. Some critics might say that the first is discursive, or even over-wrought in expression. But it is courageous and forthright. Discipline of feeling is more established in "Tolerance." And all who delight in skilled compromise with a folk-song form will delight in "The Colour." For singers and lovers of clean direct tune there is everything to like in that song and its successor, "If it's ever Spring again." H.H.

PSALM VIII (Unison voices, Choir and Organ) ...	2d.	} C. S. Lang.
TE DEUM LAUDAMUS	(Four-part, Tenors and Basses, 6d.)	
BENEDICTUS	and Organ, in C sharp minor, Op. 29.) 6d.	
"FOR THOU LORD, ART HOLY" (Introit, Mixed voices), 2d.		W. G. Alcock.

All published by Novello & Co.

Dr. Lang is securing recognition in Service and Anthem lists everywhere. Sir Walter Alcock's place in them has long since been established. The two composers differ widely in approach, in these works: and there is no point in comparing or contrasting them. One need remark only their shared merits of definite touch and technical certainty.

Let schools and other places that possess the means take up Dr. Lang's highly-effective and direct setting of Psalm VIII. It's prevailing short "motto" theme can be mastered in little time by any set of courageous boys. And with the added resources of four-part choir and organ, there is here rich opportunity for the boys to 'ride' buoyantly and even excitingly.

The "Te Deum" and "Benedictus" exclude boys. They are generous and opulent examples of a type of Church music established by Stanford. Here, much of the method of the master is found in the pupil, and much of his boldness : but not quite the same economy of means.

Sir Walter Alcock's Introit is of the kind of music that seems to "sing" itself into existence. It is reticent in feeling ; and subdued in colour, except for its cunningly-placed climax. It deserves, and will find, wide acceptance.

H.H.

SÜSSER TROST, MEIN JESUS KOMMT. (Blessèd hope, a Saviour is born.) By J. S. Bach, arranged by Hugo Anson. English version by Lucia Young. J. Curwen & Sons, Ltd. 2s.

This aria, with its long tendrils of melody, is typical of Bach's religious music at its loveliest. It has been arranged for voice and piano by Mr. Anson with a felicity that makes his version read like an original. Everything that is necessary is there, and anything which might trammel the music is absent.

If the English words by Miss Lucia Young seem rather less at one with the German originals, it is because the two languages have different sound-weights. In reality she has been deft to match the German words with similar kinds of sound in English, and — as might be expected from her — the result is genuinely English and genuinely singable.

The aria is also available in an arrangement for voice and string quartet.

M.M.S.

BOOKS

THE AMATEUR IN MUSIC. By F. H. SHERA. Pp. 70. Oxford University Press. 3s. 6d.

A book upon the subject of the Amateur in music might well prove its author to be a wanderer and loiterer : for if there are countless anecdotes available to him bearing upon his theme, he will be tempted to linger, preferring mere " talk " to cold fact, and easy entertainment to exact information. But it is no part of Professor SHERA's method to shirk the demand for precise statement ; and it would be foreign to his mood and temperament to be a loiterer among the enchantments of his chosen subject.

Multitude of historical facts is an opposite danger. A mere recital of these, based upon even the most selective reading, would make no book. This danger, too, is easily avoided. For this is a book — and one not easily to be put aside. It carries the reader easily from Plato to Portland Place. Its first quotation is from " The Republic," its last from Stanford in his classroom. Between these an imposing array of witnesses to the truth are called.

Some of these witnesses will be little known to the general reader. The book does not draw exclusively upon the immortals — Plato, Pepys and Scholes. Its authorities are extremely diverse, and drawn upon to emphasize the chief contention — that " in the Kingdom of music the amateur is an indispensable part of the constitution : without him the professional could not continue to exist." In support of that contention Professor SHERA does not trouble to argue. Instead, he offers us, from a wide examination of authorities, a beautifully-ordered array of facts.

He touches vividly on opinions, characteristics and (sometimes) eccentricities. If you need help to discourage over-competitive activity in the young musician he will quote Aristotle for you. " Music with meals," again, is no modern nuisance. He points out that Vittorino da Feltre (died 1446), introduced the practice. To convince us that the amateur of the fourteenth century enriched his leisure with music Professor SHERA quotes Boccaccio and Chaucer. He goes to pictures for evidence, to poets, to Jane Austen ; discovers the philistine in Charles Lamb and the angelic convert in George IV. Mr. Léon Goossens will read with pain that Castiglione abhorred wind-instruments, and will marvel that Dr. Kirkland (18th century) kept his oboe reeds on a cask of ale in the cellar. Herschel comes in not as astronomer, but as one-time

bandmaster. All these — and Napoleon's freak "Erard" pianoforte — are of the type of charming incidental facts illuminating this study. And they all enlarge the range of contact between professional and amateur.

In form, the book is chronologically arranged. One chapter's scope is the "Plato to Roger North." "Some 18th century Amateurs" are made the forerunners of the early 19th century which — as the author observes — is especially identified with Beethoven. There are but three chapters, and only 70 pages. But the interest of the book far exceeds its bulk. In its few pages every important link between professional and amateur is defined. The survey is European in scope, but predominantly English in discussion. Very naturally, our own authorities are more quoted than French, German or Italian. Among the English the well-known (Pepys, North, Burney) are not more vivid than the less familiar (the Rev. James Woodforde, Parke, Lord Mount Edgecombe, and William Gardiner).

If this book did no more than introduce us to the society of Woodforde and Gardiner, it would place us under a lasting obligation. Actually, it does much more. It increases not only our knowledge of the amateur, but demonstrates how vitally he counts in the whole scheme of our music-making.

H.H.

A KEY TO OPERA. By Frank Howes and Phillip Hope-Wallace. Pp. 248. Blackie & Son, Ltd. 5s.

It is stated in the short preface to this book that it does not pretend to be a history of Opera or a volume of musical criticism. It deals with the nature of opera and how the problems connected with it were approached and treated by the various composers. A historical view however, is necessary in order to arrive at the origin and development of the various styles of opera, such as Opera seria, buffa, Singspiel, etc.

The author's task is exceedingly well carried out. For the nature and general plan of the work Frank Howes is responsible, whilst the chapters dealing with French and modern Italian opera are by Phillip Hope-Wallace, who also assists in dealing with one or two of Tschaiikovski's operas. The first and very important chapter of the book, entitled, "The Nature of Opera," is concerned with the various arguments against Opera. After dealing with these in a very unbiased manner, Mr. Howes not only makes an excellent defence for this form of art, but arrives at very definite conclusions. The argument so frequently used, that the music spoils the drama and *vice versa*, is answered to the effect that Opera or Music Drama must produce its own synthesis.

It is not simply Drama plus Music or Music plus Stage. A new approach is really needed from the beginning. He proves his case very fitly in choosing Verdi's Othello. The composer in conjunction with Boito expresses certain aspects of the drama which the spoken words alone could never achieve. One only need indicate the wonderful 4th Act. The space available in the book does not allow the authors to treat all the various works and composers as thoroughly as they would have liked, yet they are able to allow sufficient space in dealing with the most important ones.

Most modern criticisms of famous men and their works show influences of the new psychology founded by Freud. One of its most important points is the analysis of the forces governing a man's inner life amongst which sexuality plays a great part. More important still is the question as to how a man has attained that equilibrium which guarantees a natural course and development of his individual life. No doubt there is a great deal of truth in these assertions. Applying them to Mozart — the man and his works — the author arrives at the logical conclusion that only by having attained towards the end of his life the desired equilibrium of the forces within his soul, was he able to write his best opera, "The Magic Flute." This argument seems in a way plausible enough — but yet — What about Don Giovanni, a work composed some years earlier? Do not the scene in the churchyard, and afterwards the arrival of the statue as the guest of Don Giovanni, transcend by far the

musical idiom of the period, pointing far into the future? Do they not rank amongst the greatest scenes ever written in Opera or Music Drama? The now popular label "romanticism" does not really get us much farther in explaining these mysteries. Is the work of a Genius simply the result of very great talents of a certain nature which the subconscious self expresses, or is it something more? May he not often be a vessel chosen for expressing something greater than his own personality which also of course is bound to colour his work?

This may seem mystical, yet I find myself in these ideas in the company of the famous psychologist Jung. Mr. Hope-Wallace's section of the book is a very good one, particularly in regard to Verdi. He is rather harsh about Cavalleria.

This book is an excellent one, and should be in the library of everyone who interests himself in Opera. H.G.

BOOKS RECEIVED.

MUSIC IN THE MODERN WORLD. By Rollo H. Myers. Pp. 210. Edward Arnold & Co. 6s.

The book is designed to help towards an understanding of the problems involved in modern music; it does so very effectively and interestingly.

MUSIC AS A CAREER. By W. R. Anderson. Pp. 271. Oxford University Press. 7s. 6d.

Here the object is to give information to those desiring to become professional musicians. The book was in the press when War broke out, and therefore some of the conditions have changed, but it is none the less a well-written, valuable repository of useful information.

SINGING WITHOUT TEARS. A Handbook for Beginners of all ages. By Joseph Lewis. With Foreword by Leslie Woodgate. Pp. 58. Ascherberg, Hopwood & Crew, Ltd. 2s.

AN INTRODUCTION TO PSYCHOLOGY FOR MUSIC TEACHERS. Three Lectures by Tobias Matthay. Pp. 66. Oxford University Press. 3s. 6d.

THE ROYAL COLLEGIAN AT HOME

A SWEDISH MUSICIAN'S IMPRESSIONS OF THE R.C.M.

Extract from an article entitled "Intryck fran en studieresa till England sommaren 1939" (Impressions of a visit to England in the summer of 1939), by Hjalmar Torell in "Skolmusik," No. 3, 1939;—

Translated by J. A. WESTRUP.

"My programme included visits to the Royal College of Music, the Royal Academy of Music, the Tonic Sol-Fa College of Music (founded by Curwen), several elementary schools in different parts of London, St. Nicholas College of Church Music at Chislehurst, as well as choir practices and sung services in Westminster Abbey, St. Paul's Cathedral, and elsewhere. My first visit was to the Royal College of Music. The Director, Dr. Dyson, received me very kindly and the Registrar, Mr. Anson, showed me round the big building. The practical tests in education for music

teachers were held with voluntary pupils and on the premises. They were superintended by Miss Bull, and I attended several lessons both in vocal and in instrumental music. I also attended a lecture by Professor Colles (music critic of *The Times*), on the history of music and one on form, in which Brahms's second symphony was discussed. At the Royal College of Music there is also a school of opera, and I had the opportunity of being present at a performance of the opera 'Sir John in Love,' the text taken from Shakespeare's 'Merry Wives of Windsor,' and the music by Ralph Vaughan Williams, perhaps the most eminent of living English composers. The composer himself was present at the performance."

LIST OF NEW PUPILS ADMITTED TO COLLEGE

EASTER TERM 1940

Bernard, Margaret	...	...	Carlisle
Broome, Elizabeth C. (Junior)	...	...	London
Clark, Derek M.	...	...	Harrow
Caplan, Freda	...	...	Glasgow
Hughes, Gwyneth M.	...	...	Rhyl
Jeffries, Edgar F.	...	...	Hove
Jefferson, Muriel K.	...	...	Woking
Potter, Joan K.	...	...	Cheltenham
Phipps, Mary	...	...	Marlborough
Rowbotham, Hazel	...	...	London
Heywood, Hazel	...	...	London
Polak, Arnold	...	...	London
Mitchell, Sidney	...	...	—
Priggen, Henry	...	...	—
Van Zyl, John	...	...	—
Hope-Wynne, Timothy	...	...	—
Bramley, Rosemary	...	...	London
Kahle, William	...	...	Kew
Gorle, Jean M.	...	...	Tonbridge
Moreton, H. W.	...	...	St. Albans
Mackenzie, Madeleine	...	...	—
Salveson, Hetty	...	...	Edinburgh
Watson, Roy	...	...	Bristol

THE ROYAL COLLEGE OF MUSIC SPORTS AND SOCIAL CLUB

There is very little to tell about the Social and Sports Club during the Christmas term. Owing to the greatly reduced number of students at the College and to the very short hours into which the day's work had to be compressed, we found it very difficult to organize anything, or to find time to carry out the results of our labours. The early black-out, for instance, made it impossible to have a dance at a reasonable hour.

About the middle of the term we had a General Meeting at which a smaller and less unwieldy Committee was elected. Their names are :— Norman Williams (Chairman), Gordon Parfitt (Vice-Chairman), Percy Brodie (Secretary), Mr. Stammers (Treasurer), Wanda Blackall and Cecil Aronowitz (Social Section), Alec Lindsay and William Blezzard (Sports Section). A new Secretary will, however, have to be elected as Percy Brodie has been called up for service.

NORMAN L. WILLIAMS, *Chairman.*

R.C.M. CONTEMPORARY MUSIC SOCIETY

Owing to the unavoidable limitations of time, light and space, the Contemporary Music Society was forced to abandon its plans for the Autumn Term. This term, however, promises better things, and forthcoming concerts will include works by Bartok, Bloch, Pizzetti, Webern and Van Dieren, as well as several student compositions. Further details will be advertised in College in due course—in the meantime Stuart Thyne and Douglas Lillburn will be glad to receive any offers of co-operation from student composers or performers.

J.O.C.

R.C.M. CHRISTIAN UNION (BRANCH OF L.I.F.C.U.)

Since the war the L.I.F.C.U.'s activities have naturally decreased, but we have enjoyed weekly evening gatherings at 2 Jays Mews (by courtesy of Mrs. Whysall) where we have pursued a comprehensive study of Revelation, under the able leadership of Mr. H. Bunney. An increasing number of Collegians have become interested in these studies, and we are indebted to Mr. Whysall for providing refreshments. In College, we have had regular meetings in the Donaldson Museum. We hope to continue these activities in the Easter Term, when there will be a Ramble on 17th February.

NEVILLE MANSEL.

ROYAL COLLEGE OF MUSIC EMERGENCY CONCERTS SOCIETY

ASSISTED BY

THE PATRON'S FUND

This Society was formed early in the autumn to stress the importance of keeping the leading British chamber music formations in being during the war emergency period. The Executive Committee consists of Dr. George Dyson (Chairman), Sir Percy Buck, S. P. Waddington, Frank Howes, F. Bonavia, H. V. Anson (Hon. Secretary), E. J. N. Polkinhorne (Hon. Treasurer). Thanks to their initiative, six private concerts at 5 p.m. were given with the assistance of the Royal College of Music Patron's Fund. The Parry Theatre proved an ideal place for them, and the intimate charm of chamber music heard under such conditions was like a giving-back of something gracious which had been lost from public concert halls.

PROGRAMMES

WEDNESDAY, 1st NOVEMBER, 1939

QUARTET in B flat major, K. 458 (The Huntsman)	Mozart
PIANOFORTE SONATA in G minor, Op. 22	Schumann
QUARTET No. 1, in G major	Arnold Bax

CLIFFORD CURZON (Piano)

AND

THE GRILLER STRING QUARTET

SIDNEY GRILLER (Violin)

PHILIP BURTON (Viola)

JACK O'BRIEN (Violin)

COLIN HAMPTON (Violoncello)

BÖSENDORFER PIANOFORTE

WEDNESDAY, 8th NOVEMBER, 1939

SUITE in B minor (No. 2) *J. S. Bach (arr. John Cockerill)*

Songs from the Dichterliebe Schumann

1. Im wunderschönen Monat Mai (The lovely month of May)
2. Aus meinen Thränen sprissen (Each tear I shed in sorrow)
3. Die Rose, die Lilie (The sweetness of Roses)
4. Wenn ich in deine Augen seh' (When in your eyes I find my own)
5. Ich will meine Seele tauchen (I'll take my soul and give it)
6. Ich grolle nicht (What care I now)
7. Das ist ein Flöten und Geigen (You hear the trumpets)
8. Ich hab' im Traum geweinet (I wept as I lay dreaming)
9. Allnächtlich im Traume (In dreams I see you)

SERENADE for Flute, Violin and Viola, Op. 25 *Beethoven*

SONGS ...	...	a.	The Soldier	...	John Ireland
		b.	Three Songs of "The"	...	

- b. Three Songs of Travel ... Vaughan Williams
i. The Vagabond
ii. Bright is the ring of words
iii. The Road-side Fire
c. When Icicles hang by the wall Roger Quilter

FRENCH SUITE (Founded on old tunes) William Alwyn

1. Fanfare : 2. Andante espressivo : 3. Moderato :
4. Two interwoven tunes : Allegretto and molto vivace :
5. Tranquillamente (two Minuets) : 6. Molto vivace.

ROY HENDERSON

AND

THE LYRA (HARP) QUARTET

GORDON WALKER (Flute)

MAX GILBERT (Viola)

GEORGE STRATTON (Violin)

WINNIE COCKERILL (Harp)

Accompanist : CECIL BELCHER

WEDNESDAY, 15th NOVEMBER, 1939

QUARTET in E minor ("Aus meinem Leben") Smetana

CHACONNE *Bach-Busoni*

QUARTET in G major, Op. 161	<i>Schubert</i>
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LANCE DOSSOR (Piano)

AND

THE MENGES STRING QUARTET

ISOLDE MENGES (Violin)

JOHN YEWE DYER (Viola)

BEATRICE CARELLE (Violin)

IVOR JAMES (Violoncello)

BÜSENDORFER PIANOFORTE

WEDNESDAY, 22nd NOVEMBER, 1939

PIANOFORTE QUARTET in E flat (K. 493)	Mozart
SONGS	
<i>a.</i> Come away, Death	Arne
<i>b.</i> Musidora	Croft
<i>c.</i> Weep you no more	Quilter
<i>d.</i> Lord Rendal	Old English
<i>e.</i> The Nightingale	arr. Howard Brockway
<i>f.</i> Roister Doister	Warlock
PIANOFORTE QUARTET in A, Op. 26	Brahms

ERIC GREENE

AND

THE ENGLISH ENSEMBLE

KATHLEEN LONG (Piano) JOHN YEWEE DYER (Viola)

MARJORIE HAYWARD (Violin) MAY MUKLE (Violoncello)

Accompanist: CECIL BELCHER

BÖSENDORFER PIANOFORTE

WEDNESDAY, 29th NOVEMBER, 1939

QUARTET in C minor, Op. 51, No. 1	Brahms
PIANOFORTE SONATA in A flat, Op. 110	Beethoven
QUARTET in F	Ravel

ANGUS MORRISON (Piano)

AND

THE STRATTON STRING QUARTET

GEORGE STRATTON (Violin) WATSON FORBES (Viola)

CARL TAYLOR (Violin) JOHN MOORE (Violoncello)

BÖSENDORFER PIANOFORTE

WEDNESDAY, 6th DECEMBER, 1939

TRIO in C major, Op. 87	Brahms
SONGS	
<i>a.</i> Let Beauty awake }	Vaughan Williams
<i>b.</i> Youth and Love }	
<i>c.</i> Night Piece	Freda Swain
<i>d.</i> The Advent }	
<i>e.</i> The Salley Gardens }	Ireland
<i>f.</i> Strings in the Air	Moeran
<i>g.</i> Nutting Time	arr. Moeran
<i>h.</i> A Poet's Hymn	Dyson
TRIO in B flat, Op. 99	Schubert

GEORGE PARKER

AND

THE GRINKE TRIO

KENDALL TAYLOR (Piano) FREDERICK GRINKE (Violin)

FLORENCE HOOTON (Violoncello)

Accompanist: NORMAN FRANKLIN

BÖSENDORFER PIANOFORTE

COLLEGE CONCERTS

WEDNESDAY, 18th OCTOBER, 1939

PIANOFORTE SOLO ...	... CHROMATIC Fantasia and Fugue ...	... ..	... ..	... ..	Bach
ANNE STERNDAL - BENNETT, A.R.C.M. (Savage Club Exhibitioner)					
SONGS	a. Come away, Death	}	...	...	R. Quilter
	b. O Mistress Mine...				
	c. Blow, blow thou Winter Wind				
GEORGE E. WALL (Scholar)					
Accompanist: DENISE DUNSMORE, A.R.C.M.					
PIANOFORTE SOLO ...	... Fantasia in F minor, Op. 49	...	...	...	Chopin
MURIEL DIXON (Scholar)					
SONG ... ..	... Blessed hope, a Saviour is born (<i>Süsser Trost</i>)	...	...	...	Bach - Anson
(with String Quartet)					
HELEN ANDERSON, A.R.C.M.					
JEAN LAYTON, A.R.C.M.		LEWIS VICARI.	DONALD PEART, A.R.C.M.		
NOEL TAYLOR (Associated Board Scholar)					
PIANOFORTE SOLO ...	... Prelude, Chorale and Fugue	...	...	...	César Franck
MARGARET J. EVANS, A.R.C.M. (Associated Board Scholar)					
ARIA ... ..	... Ritorna, Vincitor (<i>Aida</i>) ...	...	...	...	Verdi
JEAN ANN SUMMERS (Exhibitioner)					
Accompanist: NORMAN DEL MAR, A.R.C.M. (Julian Clifford Scholar)					
PIANOFORTE SOLO ...	... Nocturne in F, Op. 15	...	...	...	Chopin
IRENE B. FORRESTER, A.R.C.M. (Exhibitioner)					
PIANOFORTE SOLO ...	... Barcarolle, Op. 60	...	...	...	Chopin
MARGARET G. TOWNEND (Scholar)					

TUESDAY, 24th OCTOBER, 1939

(Second Orchestra and Members of Dr. Gordon Jacob's Conducting Class)

OVERTURE	...	"Oberon"	...	...	Weber
Conductor: NORMAN DEL MAR					
CONCERTO for Flute and Strings	...	...	...	...	R. Boughton
WILLIAM BARTLETT (Scholar)					
Conductor: MARIA DONSKA					
SUITE	...	Music for the Royal Fireworks	...	...	Handel - Harty
Conductors:					
1. BERNARD STEVENS. 2 and 3. VIOLET KEWISH					
SYMPHONY, No. 4 (The Italian)	...	...	...	...	Mendelssohn
Conductors:					
1. WILFRED FRAMPTON. 3. KARL BILLMAN.					
2. GEORGE MALCOLM. 4. MALCOLM MACDONALD.					

THURSDAY, 26th OCTOBER, 1939 (First Orchestra)

OVERTURE	...	"The Magic Flute"	...	...	Mozart
NORFOLK RHAPSODY, No. 1	...	...	...	...	R. Vaughan Williams
ARIA	...	"Pace, pace mio Dio" (<i>La Forza del Destino</i>)	...	...	Verdi
CHRISTIANN DONALD					
SYMPHONY in C major	...	...	...	...	Schubert
CONDUCTOR: THE DIRECTOR					

WEDNESDAY, 8th NOVEMBER, 1939

THREE ROMANCES for Oboe, Op. 94	...	...	...	...	Schumann
a. Nicht schnell					
b. Einbach, innig					
c. Nicht schnell					
JOHN WOLFE					
Accompanist: STANLEY CROUCH (Leverhulme Scholar)					
SONG	...	Ah! Lo So (<i>Magic Flute</i>)	...	...	Mozart
IVY B. BIRMINGHAM					
Accompanist: NORMAN DEL MAR, A.R.C.M. (Julian Clifford Scholar)					
SUITE for Violoncello, in G major	...	...	...	...	Bach
MIRA HOWE, A.R.C.M. (Dove Scholar)					
PIANOFORTE SOLO	...	Danza Festiva	...	...	Medtner
MARJORIE WARDE					

SONATA for Oboe and Pianoforte	... ..	Ruth Gipps
MARION BROUGH, A.R.C.M. (Exhibitioner)		
RUTH GIPPS, A.R.C.M. (Janet Heriot Thomson Scholar)		
PIANOFORTE SONATA in G minor, Op. 22	... ..	Schumann
BARBARA A. HILL, A.R.C.M. (Associated Board Scholar)		

WEDNESDAY, 22nd NOVEMBER, 1939

BRANDENBURG CONCERTO No. 5, in D major, for Pianoforte, Violin, Flute and Strings	... ..	Bach
MARIA DONSKA, JEAN LAYTON, A.R.C.M. (Leverhulme Scholar).		
RICHARD ADENEY (Exhibitioner)		
SONGS...	a. Allelujah b. Thy hand, Belinda (Recit. and Air from <i>Dido and Aeneas</i>)	Mozart Purcell
PAMELA FORD (Scholar)		
Accompanist: JOAN M. COOMBS (L.C.C. Scholar)		
QUINTET for Strings in C major, Op. 163	... ..	Schubert
J. RONALD GEDULD (Scholar) DONALD LIPSKI (Scholar)		
MAXWELL WARD (Associated Board Scholar)		
WILLIAM ROSKELLY (Scholar) PENELOPE SIMMS		
RECIT. AND ARIA	"O Lisbona, alfin ti miro" (<i>Don Sebastiano</i>)	Donizetti
DENIS GONET		
Accompanist: GERALDINE MELLOR (Associated Board Scholar)		
GOLDEN SONATA for Two Violins and Pianoforte	... ..	Purcell
WENDY HADDON JONES (Heywood Lonsdale Scholar)		
BARBARA GROOM (Exhibitioner)		
JOYCE BULSTRODE (L.C.C. Scholar)		
ARIA	Depuis le jour (<i>Louise</i>)	Charpentier
KETURAH SORRELL		
Accompanist: GERALDINE MELLOR (Associated Board Scholar)		
PIANOFORTE TRIO in D major, Op. 70, No. 1	... ..	Beethoven
JOYCE SUMNER, A.R.C.M. (South Australian Scholar)		
JEAN LAYTON, A.R.C.M. (Leverhulme Scholar) BARBARA LECKIE, A.R.C.M.		

WEDNESDAY, 29th NOVEMBER, 1939

MOTET	"Jesu, Priceless Treasure"	Bach
THE CHORAL CLASS		
OCTET in F major, Op. 166, for Strings, Clarinet, Horn and Bassoon	... ..	Schubert
CECIL ARONOWITZ (Gowland Harrison Scholar)		
CECILIA KEATING, A.R.C.M.		
MARGARET GUNYON, A.R.C.M. (Charlotte Holmes Exhibitioner)		
MIRA HOWE, A.R.C.M. (Dove Scholar)		
ADRIAN BEERS (Special Exhibitioner)		
MICHAEL SACTON (Special Exhibitioner)		
NEILL SANDERS (Scholar)		
WALDEMAR KOCH (Special Exhibitioner)		
MADRIGALS	a. Now is the month of maying b. The Silver Swan c. All creatures now are merry-minded	Morley Gibbons Morley
THE CHORAL CLASS		

CHORAL ITEMS CONDUCTED BY DR. REGINALD JACQUES, F.R.C.M.

TUESDAY, 5th DECEMBER, 1939

(Second Orchestra and Members of Dr. Gordon Jacob's Conducting Class)

OVERTURE	"Rosamunde"	Schubert
Conductor: MARIA DONSKA		
ENTR'ACTES AND BALLET MUSIC from "Rosamunde"	... ..	Schubert
Conductors:		
1. KARL BILLMANN	3. WERNER BAERWALD	
2. WILFRED FRAMPTON.	4. ADRIAN CRUFT.	
CONCERTO for Pianoforte and Orchestra, in E flat ("The Emperor"), Op. 73	... ..	Beethoven
JOAN BAKER (Exhibitioner)		
Conductors:		
1. GEORGE MALCOLM	2 and 3. MALCOLM MACDONALD	
SYMPHONY in G, No. 4	... ..	Dvorak
Conductors:		
1. VIOLET KEWISH	3. NORMAN WILLIAMS	
2. COLIN LEIGHTON	4. BERNARD STEVENS.	

THURSDAY, 7th DECEMBER, 1939 (First Orchestra)

FROM "FIDELIO"	...	...	...	...	...	...	...	...	...	Beethoven
1. OVERTURE	...	...	...	...	...	...	...	...	...
2. DUET: "Come sweetheart, at last we are alone"	...	...	...	...	...	...	...	...	...
	GLADYS WALTHOE	...	...	...	...	...	...	...	GEORGE CHITTY (Scholar)	
3. ARIA: "Oh, when shall I be bound to him"	...	...	...	...	...	...	...	...	...
	GLADYS WALTHOE	...	...	...	...	...	...	...	...
4. QUARTET: "My heart had told me so"	...	...	...	...	...	...	...	...	...
	GLADYS WALTHOE	...	...	...	...	...	...	...	RUTH ALLENBY	
	GEORGE CHITTY (Scholar)	...	...	...	...	...	...	...	GEORGE WALL (Scholar)	
5. ARIA: "Love will not suffice for marriage"	...	...	...	...	...	...	...	...	...
	GEORGE WALL (Scholar)	...	...	...	...	...	...	...	...
6. TRIO: "Well said my lord"	...	...	...	...	...	...	...	...	...
	GLADYS WALTHOE	...	...	...	...	...	...	...	RUTH ALLENBY	
	GEORGE WALL (Scholar)	...	...	...	...	...	...	...	...
CONCERTSTÜCK for Pianoforte and Orchestra, in F minor	...	...	...	...	...	...	...	...	...	Weber
	GEORGE MALCOLM (Clementi Exhibitioner)	...	...	...	...	...	...	...	...
SYMPHONY in D major, No. 2	...	...	...	...	...	...	...	...	...	Sibelius
CONDUCTOR: THE DIRECTOR	...	...	...	...	...	...	...	...	...

A.R.C.M. EXAMINATION

DECEMBER, 1939

PIANOFORTE (TEACHING)—	FLUTE—
a. Arkell, Agnes Joan Tracy	Sanders, Lowry Marcus
Barnish, Mary Meacham	
Blount, Amy Cecil	OBOE—
Edgington, Ismay Theodora	Brough, Edith Marion
Emery, Betty Kathleen	Shiffner, Peggy
Goode, Margaret Elsie	
Palmer, Reginald William	BASSOON—
Smith, Margaret	Joseph, Anne Henrietta Waley
PIANOFORTE (SOLO PERFORMANCE)—	TROMBONE—
Coombes, Joan May	Kneller, Francis Godfrey
Dixon, Muriel	
Harmsworth, Margaret	TEACHING OF MUSICAL APPRECIATION
Townend, Margaret Gladys	AND GENERAL MUSICAL HISTORY—
SINGING (TEACHING)—	Noble, Robert
Finlay, Rosemary	Johnstone, George Edward Joseph
a. Competent Knowledge of Harmony	

LIST OF DATES, 1940

EASTER TERM

GRADING EXAMINATION	...	...	...	Monday, 15th January
TERM BEGINS	...	...	...	Monday, 15th January
HALF TERM BEGINS	...	...	...	Monday, 26th February
TERM ENDS	...	...	...	Saturday, 6th April

MIDSUMMER TERM

GRADING EXAMINATION	...	...	...	Monday, 6th May
TERM BEGINS	...	...	...	Monday, 6th May
HALF TERM BEGINS	...	...	...	Monday, 17th June
TERM ENDS	...	...	...	Saturday, 27th July

Royal College of Music Union

FOUNDED 1906

President : DR. GEORGE DYSON

Hon. Secretary : MISS PHYLLIS CAREY FOSTER

Hon. Treasurer : MISS BEATRIX DARNELL

Assistant Hon. Secretary :

MRS. MORTIMER HARRIS

Assistant Hon. Treasurer : MR. RUPERT ERLEBACH

Editor of R.C.M. Magazine : MISS MARION SCOTT

Hon. Secretary, R.C.M. Magazine : MISS WINIFRED BOWDEN SMITH

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund :

THE HON. NORAH DAWNAY

Hon. Auditors : DR. F. G. SHINN and MR. S. P. WADDINGTON

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" in the Concert Hall in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 40) is open for business and enquiries for the present on Tuesday and Wednesday afternoons from 2 p.m. to 4 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free; single copies, 1/- each.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.